OUND

POLYMORPHIC POEMS

FOR THE DISLOCATED TONGUE

Liz Was

XEROLAGE

9

Xerolage 9 First Edition published 1987 ISSN 1557-0983
Visual poetry, copy art & collage graphics, each issue devoted to the work of one artist. Xerolage is a word coined by mIEKAL aND to suggest the world of 8.5 x 11 art propagated by xerox technology. "The mimeo of the 80s." The primary investigation of this magazine is how collage technique of 20th century art, typography, computer graphics, visual & concrete poetry movements & the art of the xerox have been combined. 8.5x11, 24 pages each. Subscriptions $20/4 issues. For overseas delivery, add $15 for airmail printed matter.

Back issues $5.00 each.

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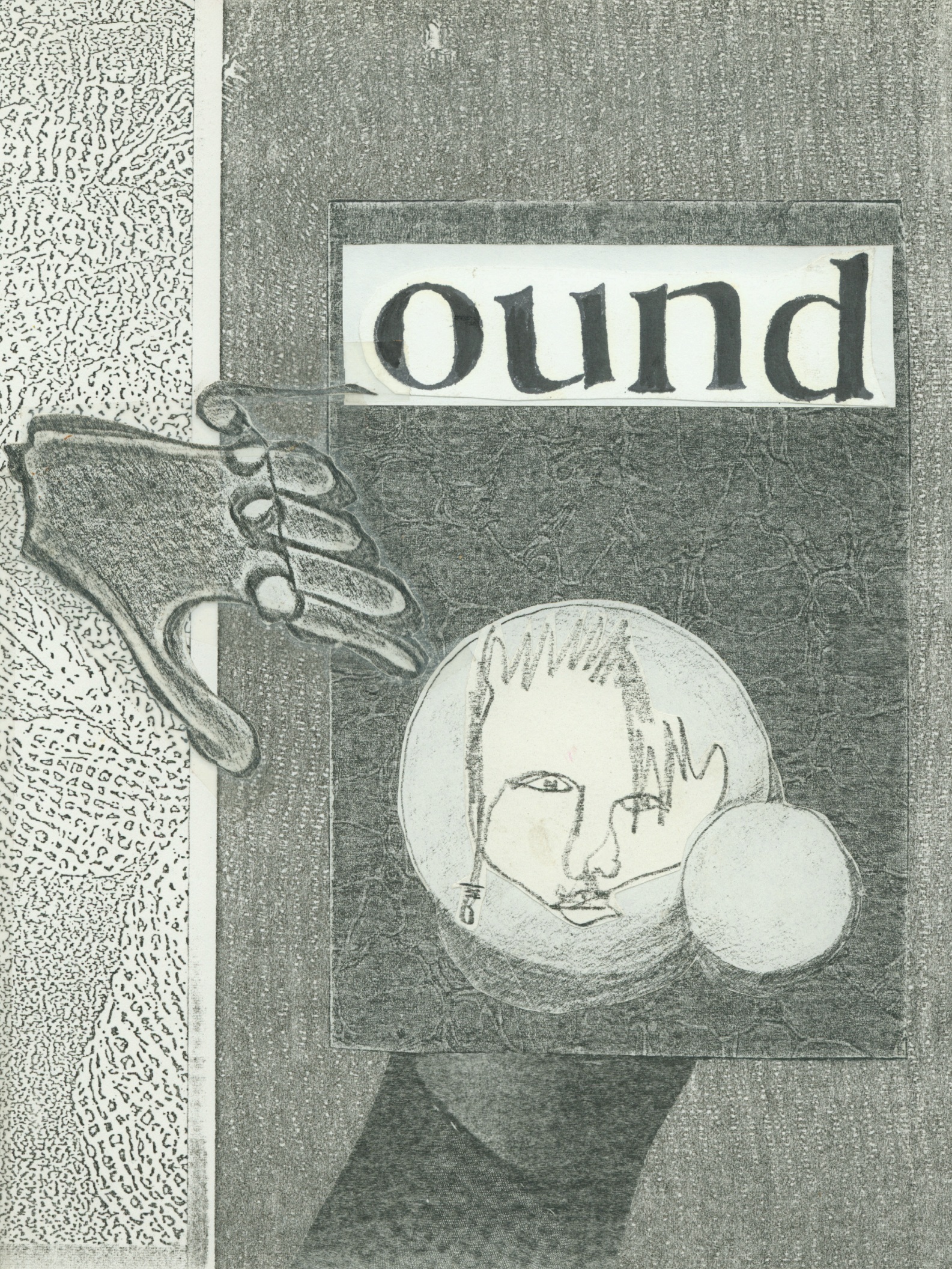

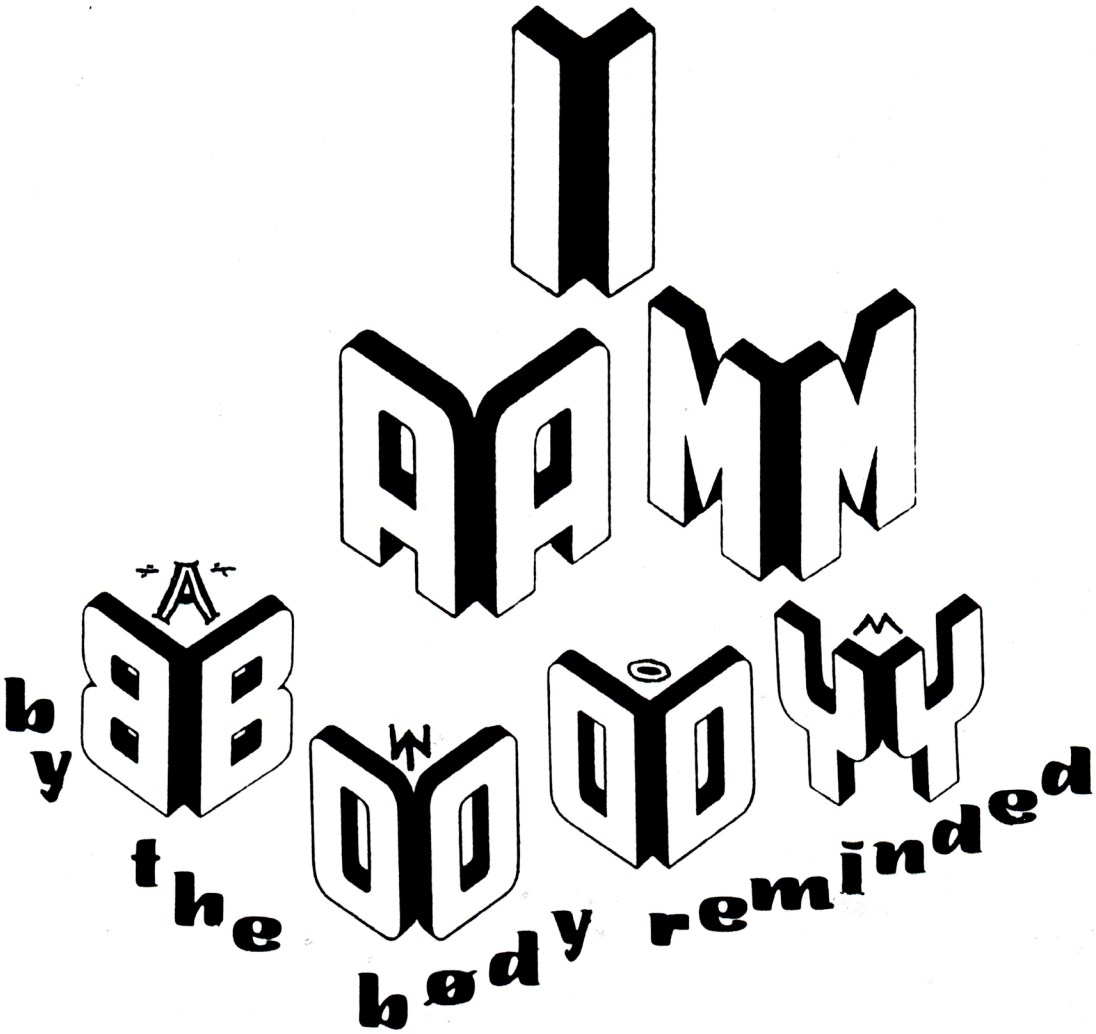
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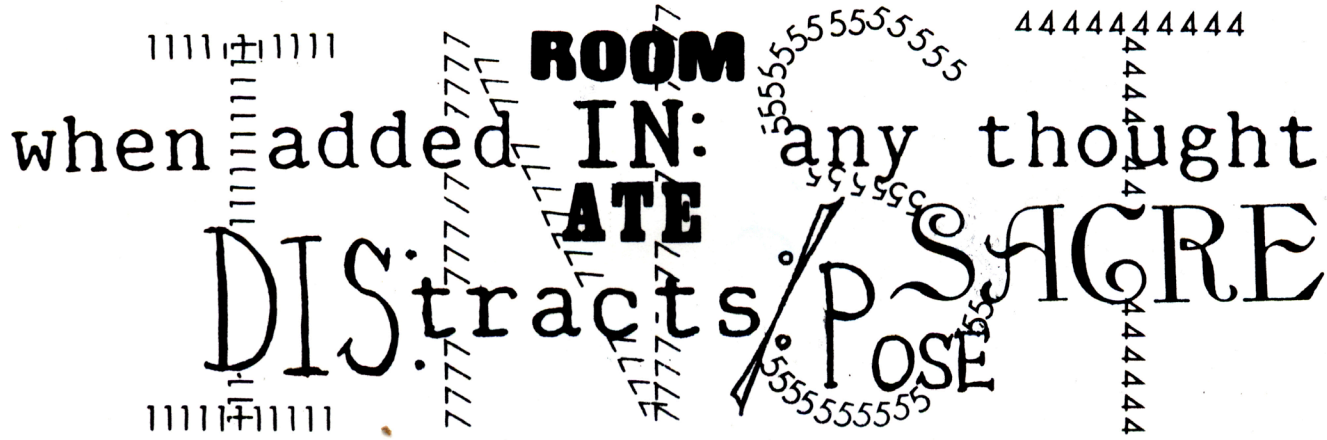
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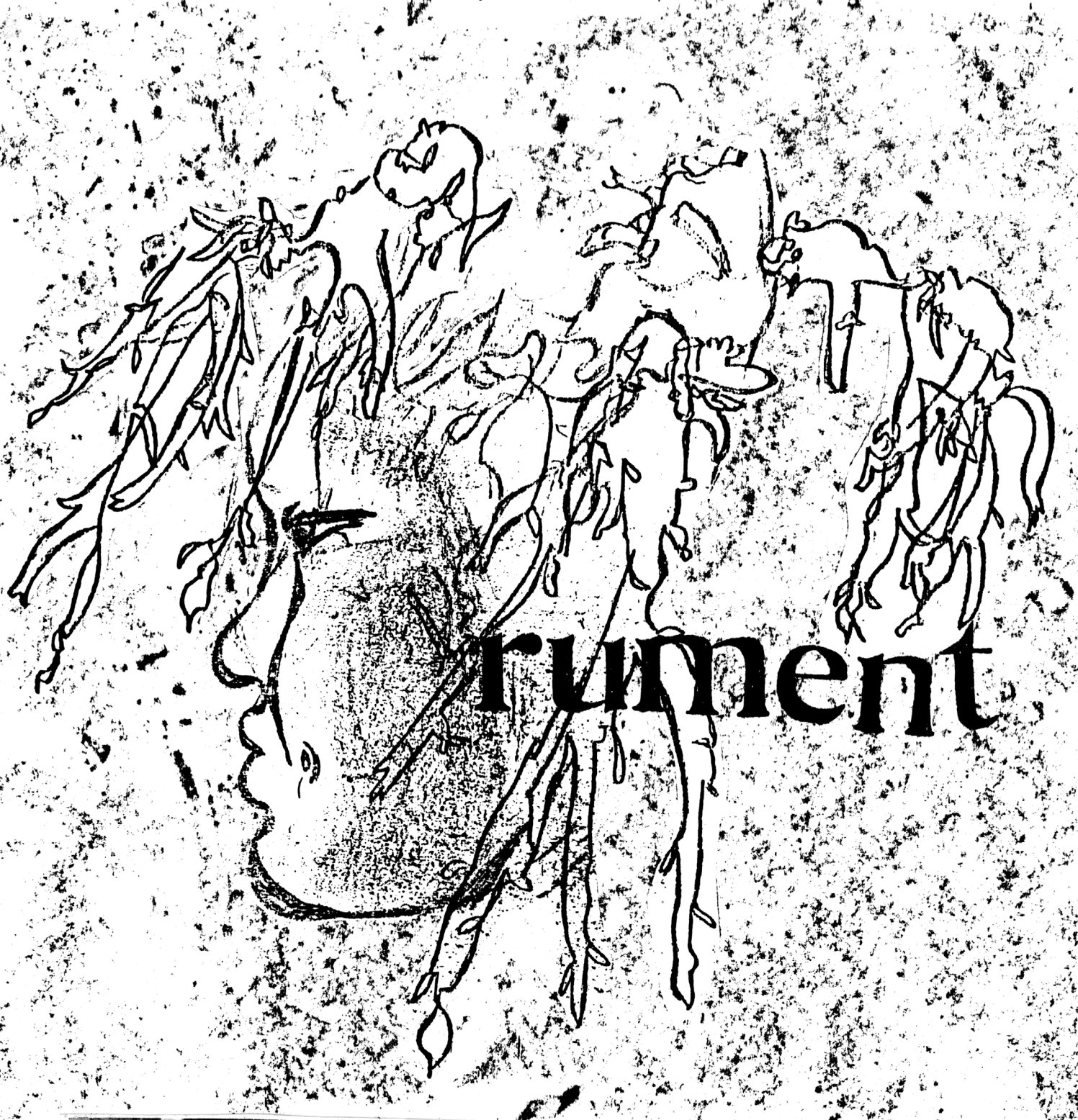
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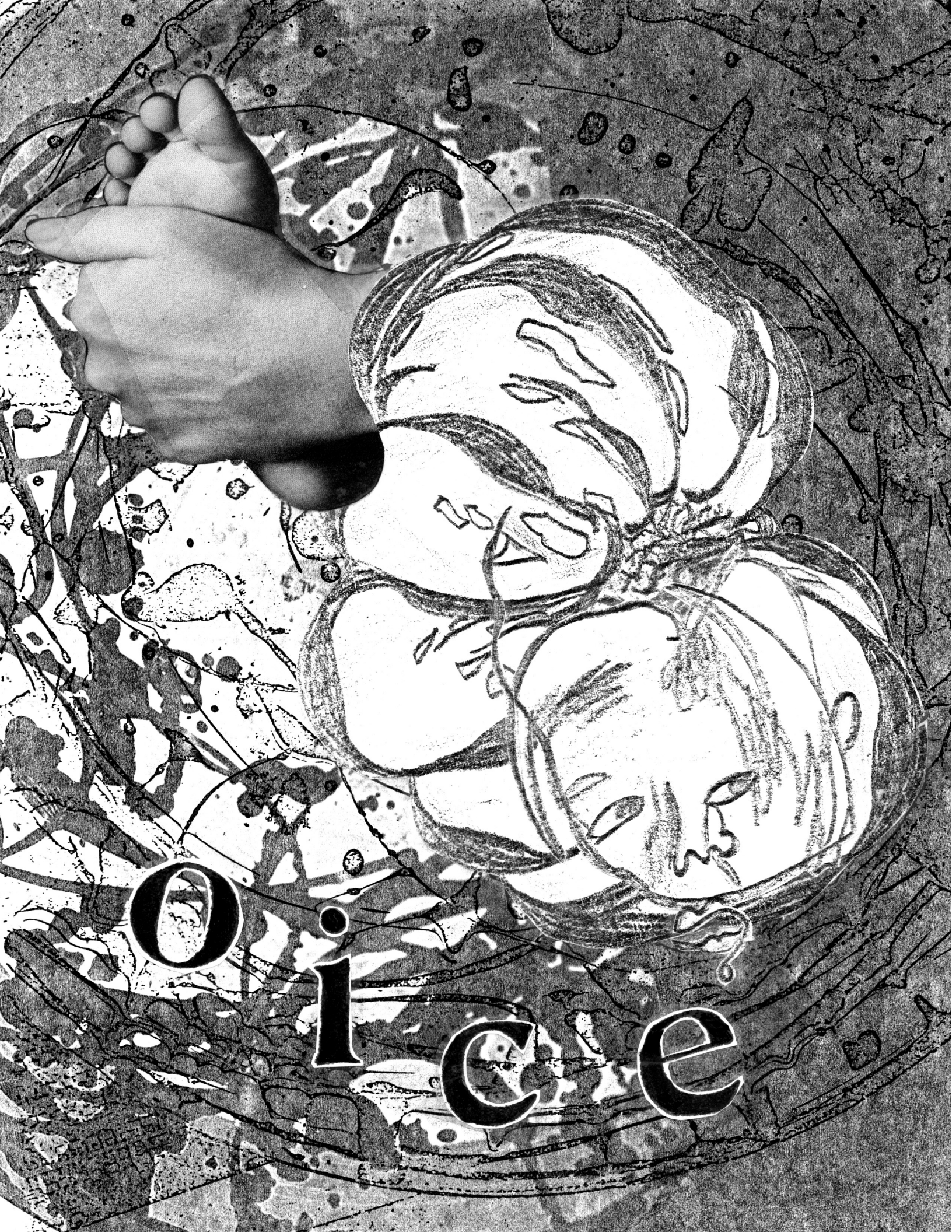
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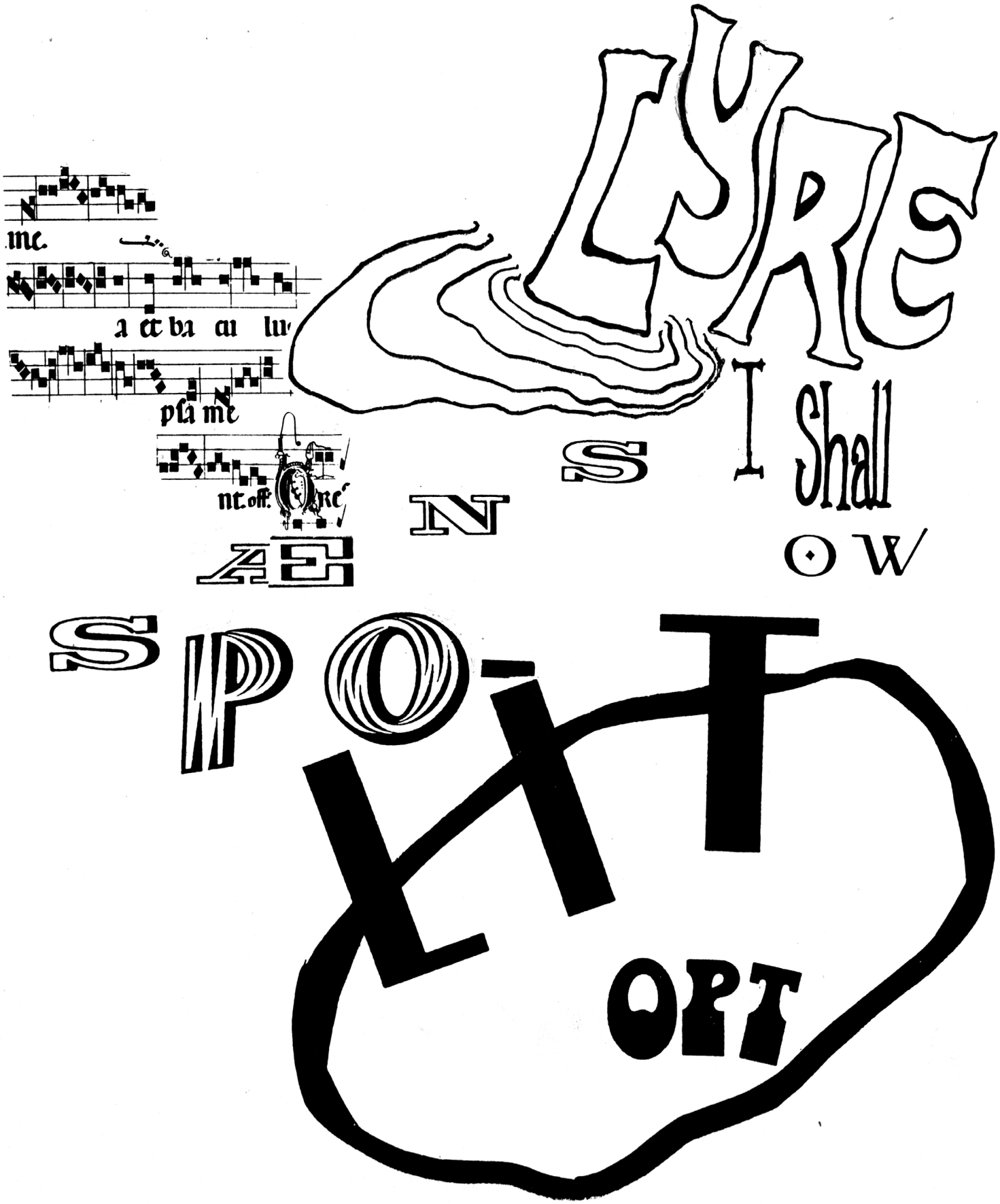
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▶OUND began about 5½ yrs ago as a nebulous idea for a book that was at the time probably an alibi to myself for using miekal's dad's rubber stamp set. back then the discovery of each new medium was inspiration enough to bound (stagger?) into the first stages of a project that never went further — until later when i began using my own artifacts as pallet of ideas + material for a book direction. simply rubber stamped the words of the dictionary definition of "timbre," a mysterious word that doesn't sound like it looks but somehow looks like what it means, particularly when you hear the french pronounciation w/its nasal lippy "r," see the word "timber" w/its tree forever falling, say the "m" as an "n" + the "i" as an "a" like the dictionary says: tan bur. ▶"TIMBRE": the distinction between seen (visual poetry), read (poetry poetry), + heard (sound poetry) gets all blurry + the reader is a hearer is a viewer all at once. can you read w/out wordsounds? does sound poetry have to be heard? spoken? do you "read" or "look at" visual poetry? ▶4 yrs later, after constructing "phrex brain" from my box of personal letters + other paper memorabilia, i still hadn't used the drawings from "two dee dizine," the only art class i ever took in college. i was also into springcleaning my files, so i began combining the 2D + other old drawings, sheets from a file called "backgrounds," photographic founds, + the word parts from "timbre" (not whole words because of a missing small "s" stamp). the results are the collages herein. ▶then the folder slept + annoyed me because the "idea" behind them was still just a method: collage. i later went back to them at a time when i had been thinking about "classical" concrete poetry + the drawn word, + my fingers were itching to do something. then when i noticed there were 12 collages came the idea of pairing w/each collage a partly typestyled partly drawn visual/concrete commentary on it, + of course it would be my XEROLAGE, since the Xerolage series are "24 pg works of visual poetry, copy art, + collage graphies." ▶once the new process was born, an interdimensional play of concepts began to fire between meanings + sounds + meaninglessness + the magical science of wordplay, all of which i imagine the reader can discover by repeated sittings, readings out loud, + flippings of achronologic pgs. pieces of words begin to stand for conglomerates of word-meanings; single letters have personalities of their own, but change w/the typestyles they are clothed in. ▶<u>what</u> about the collages were the visual poems a commentary on? like gates on the slalom course, i let the various associations — rhymes, etc — of the rubberstamped syllables guide my thought + this i would simmer w/the <u>feeling</u> of looking at the collages, which seemed to me to be very psychological: I saw in the pictures two kinds of position in relation to oneself — 1) distressed, fearful, confused + 2) meditating, concentrating, confronting fears, going to that clear calm place where higher being resides. for each collage i drew a rough schema of my visual worded thought reactions. then when i set out to draw/cut/paste, i freed my eye hand + ear, or rather i freed the written language itself, to dance where it would on the page, to play w/whatever it wanted to, to dress as it wished, to flirt w/any level of meaning. ▶for me, something about the hands + faces in the collages pull the dark subconscious out across the page to inhabit a word or letter in the otherwise "pretty" visual poems, + somehow an intermedia way out is found from the cloudy dichotomous circles of psychological thinking to the sounder, more crystal types of illusion that language discloses, as for example in your reading the words "round wound" as rhyming until i tell you that the latter was made w/a branding iron in a scarification ritual in africa. ▶when i finished the last visual poem (as if the collages aren't visual poems too), i saw i had miscounted + there were only 11 pairs. it made perfect sense to fill the extra needed sheet w/a rubberstamped completion of the disembodied word parts in the collages. a way of retrieving a timbred meaning of OUND from a place where it unknowingly began 5 yrs previous. ▶i think "ound" has been given to me, via "timbre," as my mantra.

— liz was
1987

BIOGRAPHY

Despite her assbackwards arrival on the planet in NY, May 29,1956, little lizzie was the perfect blackhaired bouncing baby, talented & smart w/luckily too good a sense of humor & overenergy to be a goody2shoes. Otherwise quite normal, she never thought of herself as an artist till her mid-20's (& now in her early 30's knows the necessity for a new word). Helped start a free school w/in her highschool, then on to a "liberal arts education" in Wisconsin which was to become her adopted homestate. Finally escaping from the vicious heady cycle of questions posed & reposed by old men in times removed from our own, Liz Was left the world of academia & beer for a life of jazz saxophone & piano. Or so she thought. An encounter over a Madison jukebox w/a man named Miekal And suddenly opened her eyes to the wider realm of polyartistic & experimental possibilities in which she was at once at home & alive. The performing Two Dogs in Paris was born, & soon thereafter Xerox Sutra Editions, & then on-the-edge activities of all manner too numerous to name since 1981, so that the nascent bean which was Liz Was has now sprouted into a veritable bush.

BIBLIOGRAPHY

PINKSHOT
1984, 5.5x8.5, 24 pgs, $2. Strange musical writing; the journal of "the ambidextrous patient" *before* she was hit by the train.

ICE OR EVE ROMIS
1984, 8.5x5.5, 48 pgs, $3. Verbal collage disguised as ancient tabloids, with a story of 3 timeless artists disguised as the tabloids' translation.

ADVENTITIA MEDIA FILE
1984, 12.5x16, nine 10x14 prints, $7.50. An "Autobiography for the Future", about art and transubstantiation.

COMPULSIVELY, SPILLED
1984, twenty-four 3.5x5 cards, specially packaged, $ 3.50. Found word/symbol/photo juxtapositions. Weird.

EYESHADOW
1981, 8.5x7, 20 pgs, $2. Glamour meets rape & neither side wins.

WATCH SALLY BLOW
1981, 8.5x11, 8 pgs, $1.50. Sally Saxophone coloring book, for kids whose parents are not unfamiliar with altered perception.

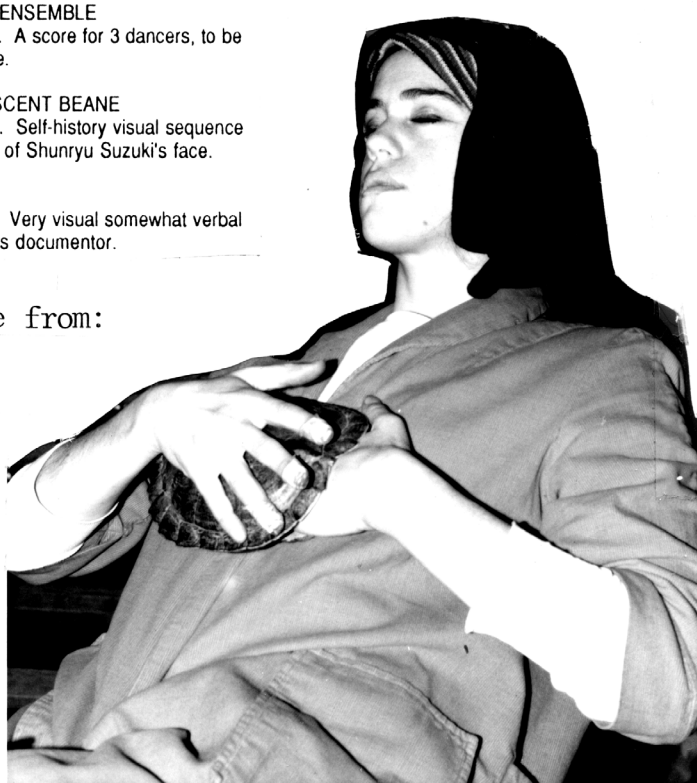
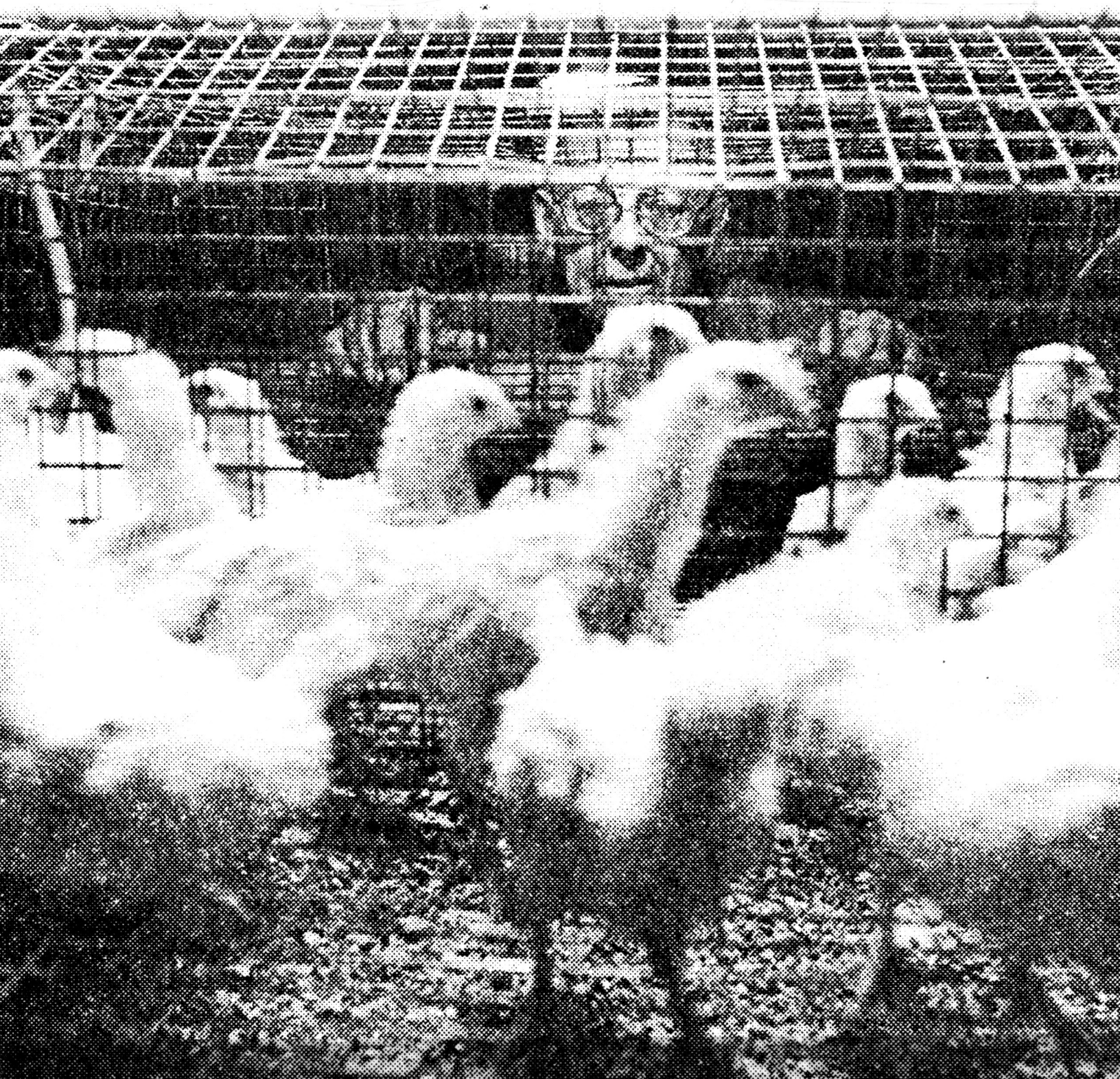
THE PARISIAN WINTER ENSEMBLE
1982, 3.5x8.5, 28 pgs, $4. A score for 3 dancers, to be performed on a frozen lake.

I COME FROM THE NASCENT BEANE
1983, 5.5x8.5, 28 pgs, $2. Self-history visual sequence alternating manifestations of Shunryu Suzuki's face.

PHREX BRAIN
1984, 8.5x11, 50 pgs, $5. Very visual somewhat verbal self-portrait of the artist as documentor.

The above & all XEROLAGES are available from:

Xexoxial Editions
1341 Williamson
Madison WI 53703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